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## THE FOGG ART MUSEUM.

TO THE PRESIDENT OF THE UNIVERSITY:—

SIR,—I have the honor to present the following report on the Fogg Art Museum for the year 1903–04.

Our accessions of original works are as follows: Two Italian tempera pictures on panels, a Madonna and Child by the early Venetian master Bartolommeo Vivarini, who flourished during the second half of the fifteenth century, and a Madonna and Child with the Infant St. John, by a follower of the Florentine Master Giuochi, called Pesellino (1367–1446), both deposited as an indefinite loan by our first and most constant benefactor, Mr. Edward W. Forbes, '95; and the following examples of the art of the early English school of water-color painters: Prestwich Church, by Thomas Hearne; Lac de Joux, by J. R. Cozens; Shaugh Bridge, Devon, by William Payne; and Junction of Wye and Severn, by Edward Dayes, all purchased out of the appropriation for Fine Arts.

The Italian panels are both important additions to our series of original works by early Italian painters. The Vivarini has suffered little from repainting. The principal parts appear wholly untouched by the hand of the restorer, and are otherwise uninjured; but the draperies have in some places suffered from abrasion. In this primitive Venetian work the distinctly drawn outline appears, as in Central Italian painting, though there is a degree of solid modelling that is peculiar to the art of Venice. Some survival of Byzantine mannerism is noticeable in the draperies, but nothing of this appears in the heads and hands. In the Pesellino School picture the figures are painted on a gold ground, and the whole panel is in good condition, and is very beautiful in color. It is thoroughly Florentine in spirit, and subtle in expression. These pictures have been hung on a screen in the large gallery, where they are well lighted. The water-color drawings are valuable additions to our small collection of original examples illustrating the early development of the modern English school of landscape painting which culminates in the works of Turner, of whose art we now have six original examples, some of which are among his most characteristic and finished works.

To the Gray Collection of Engravings we have added, by purchase out of the income of the Gray Fund, the following prints: Two etchings by Rembrandt, the Angel leaving Tobit and his family, first state,

and the small Lion Hunt; four plates of Turner's *Liber Studiorum* in the etched state; Blair Athol, Woman at a Tank, Watercress Gatherers, and Stork and Aqueduct. To this collection has also been added a portrait of himself engraved on wood by Gustav Kruell, a gift from Professor C. E. Norton. Prints are sometimes given to the Museum (not to the Gray or Randall collections) and are accessioned separately as belonging to the Museum Collection. For this collection we have received, as a gift from Mr. Francis Bullard, '86, of Boston, the so-called Richmondshire series of 20 plates, after drawings by J. M. W. Turner, engraved in line by J. Pye, T. Higham, W. Radcliffe, J. C. Varrall, H. Le Keux, S. Rawle, S. Middiman, J. Scott, W. R. Smith, C. Heath, J. Le Keux, J. Archer, J. Landseer; and two etchings, Moss Dale Fall, by S. Middiman, and Kirby Lonsdale Churchyard, by C. Heath. We have also added to this collection a portrait of Rousseau, engraved on wood by Gustav Kruell after Ramsay, a gift from Wendell P. Garrison, Esq., '61; a portrait of the late James Bradley Thayer (three impressions in different states), etched by Sidney L. Smith, a gift from the Thayer Club Association; a print of S. A. Schoff's line engraving after *The Bathers* by the late William Hunt of Boston, and *The Reliance*, by an unknown engraver, both given by John A. Lowell, Esq., of Boston; and a portrait of Lavinia Bingham, engraved by O. W. Barbolin after Sir Joshua Reynolds, a gift from Harvard College Library.

To the Collection of the Department of Fine Arts, permanently deposited in this Museum, we have added two plates of Turner's *Liber Studiorum* in the etched state, — *Hind Head Hill*, and *Twickenham*. Of these new prints those of Rembrandt and Turner are the most important, and they are all of great value. The *Stork and Aqueduct* is one of the unpublished plates of the *Liber* series; it is very rare and very beautiful.

To the collection of photographs, 5,981 additions have been made, including the following groups of subjects: Mediaeval German Architecture, Mediaeval, Renaissance, and Modern Italian Architecture and Sculpture, Ancient painting and Renaissance painting, chiefly Italian. Of these, ten photographs were given by Miss Sarah Norton. The whole number of photographs now in our collection is 36,930, and of these 31,475 are catalogued and arranged in the cases.

To the collection of slides, 82 additions were made, of which one was given by Professor John H. Wright, one by Professor E. Emerson, 13 by Professor A. L. Lowell, and 7 by the Rev. George Hodges.

The following books, purchased with the income of the Searle Fund, have been added to the Museum library: Crowe and Cavalcaselle,

Life of Titian, 2 vols.; Baedeker's Handbook for Palestine and Syria, and Handbook for Great Britain, 1 vol. each; Cyril Davenport, Mezzotints, 1 vol.; Bryan's Dictionary of Painters and Engravers, new edition, 3 vols.; Andresen, Deutschen Maler-Radierer, 5 vols.; Andresen-Weigel, Deutsche Peintre-Graveur, 5 vols.; Ris-Paquot, Dictionnaire Encyclopédique des Marques & Monogrammes, 2 vols.; Van der Kellen, Peintre-Graveur Hollandais et Flamand, 1 vol.; A. Whitman, Samuel William Reynolds, 1 vol.; John Evelyn, Sculptura, 1 vol. The Museum library has also received as a gift from Mr. W. C. Lane, '81, the Bowdoin Collection of Plates, and from the Trustees of the Boston Museum of Fine Arts, A Manual of Italian Renaissance Sculpture.

To the library of the Randall Collection, by purchase from the income of the Randall Fund, have been added: Index of Artists represented in the Department of Prints and Drawings in the British Museum, vols. 1 and 2; Henri Delaborde, *La Gravure en Italie avant Marc-Antoine*; Georges Duplessis, *Histoire de la Gravure en Italie, en Espagne, en Allemagne, dans les Pays-Bas, en Angleterre, et en France*; and Alfred Whitman, *The Masters of Mezzotint*.

Work on the subject lists of photographs has been carried forward, and 917 photographs and 62 slides have been catalogued. In the Print Department 7 prints (new accessions) of the Gray Collection, and 1,307 prints of the Randall Collection, have been catalogued. The total number of Randall prints now catalogued is 8,178. Labels have been affixed to 268 prints, and 46 prints and 2,688 photographs have been mounted.

Photographs and prints have been mounted, and other mechanical work has been done in our work-room, for the Semitic Museum, the Publication Office, and for a few outsiders. For this work the Museum has received the sum of \$47.09. From the sale of photographs after original works in the Museum we have received \$12.40, and from the sale of catalogues we have received \$4.20. Our total receipts were thus \$63.69.

During the year an exhibition of etchings by the late J. McNeil Whistler was made in the Print-room.

Persons seeking access to photographs in the cases made 1,495 visits, and of these 987 visits were by members of the University. The number of visits to the Print Department, for the study of prints not exposed in the wall cases, was 437, of which 389 were by members of the University.

Photographs were lent 208 times, to the Department of Architecture, to members of the University, and to schools and pub-

lishers in Boston and elsewhere. Slides were lent 114 times, to the Department of Architecture, to Radcliffe College, and to schools.

It has been our policy thus far to make the Museum collections as widely useful as possible to the community at large; and, in accordance with this policy, we have lent slides and photographs a good deal to outsiders, as well as to members of the University. But it has been found of late that requests for the use of slides have so increased as to materially embarrass our own work of teaching. The Museum Committee have therefore voted that it is inexpedient to continue the lending of slides to outsiders save in exceptional cases at the discretion of the Director. Our collection of photographs is so much larger than our collection of slides that we hope to be able to continue lending them unless the demand becomes so considerable as to interfere with our own work.

With our very insufficient endowment, and in the present straitened condition of the Corporation's resources, we have been unable this year to provide the additional cases that are needed for the storage of our new accessions of photographs. We are therefore obliged, as these new photographs are mounted and catalogued, to pile them up where they must remain inaccessible until new cases can be obtained.

Our most pressing needs now are: (1) For a properly-lighted addition to our building, for the display of our important original works of art, of which I spoke in my last report, stating that plans for two wings have been prepared, that the estimated cost of erecting these wings is \$50,000 and \$40,000 respectively. Our valuable and growing collection of early Italian paintings cannot be seen to advantage until at least one of these wings is built. (2) For additional endowment for the larger expenses of administration and for the purchase of desirable works of art. At present so large a part of the incomes from the Gray and Randall Funds has to be devoted to expenses of administration that the balance available for the purchase of prints is almost insignificant. Opportunities to acquire rare and important prints occur from time to time, but we are unable, for the most part, to take advantage of such opportunities. We ought, also, to have some means of purchasing original works in Sculpture and Painting in order to develop our working museum to its fullest usefulness. (3) For more adequate provision for small incidental expenses.

CHARLES H. MOORE, *Director*.